

B. Train.

JOUSSE'S

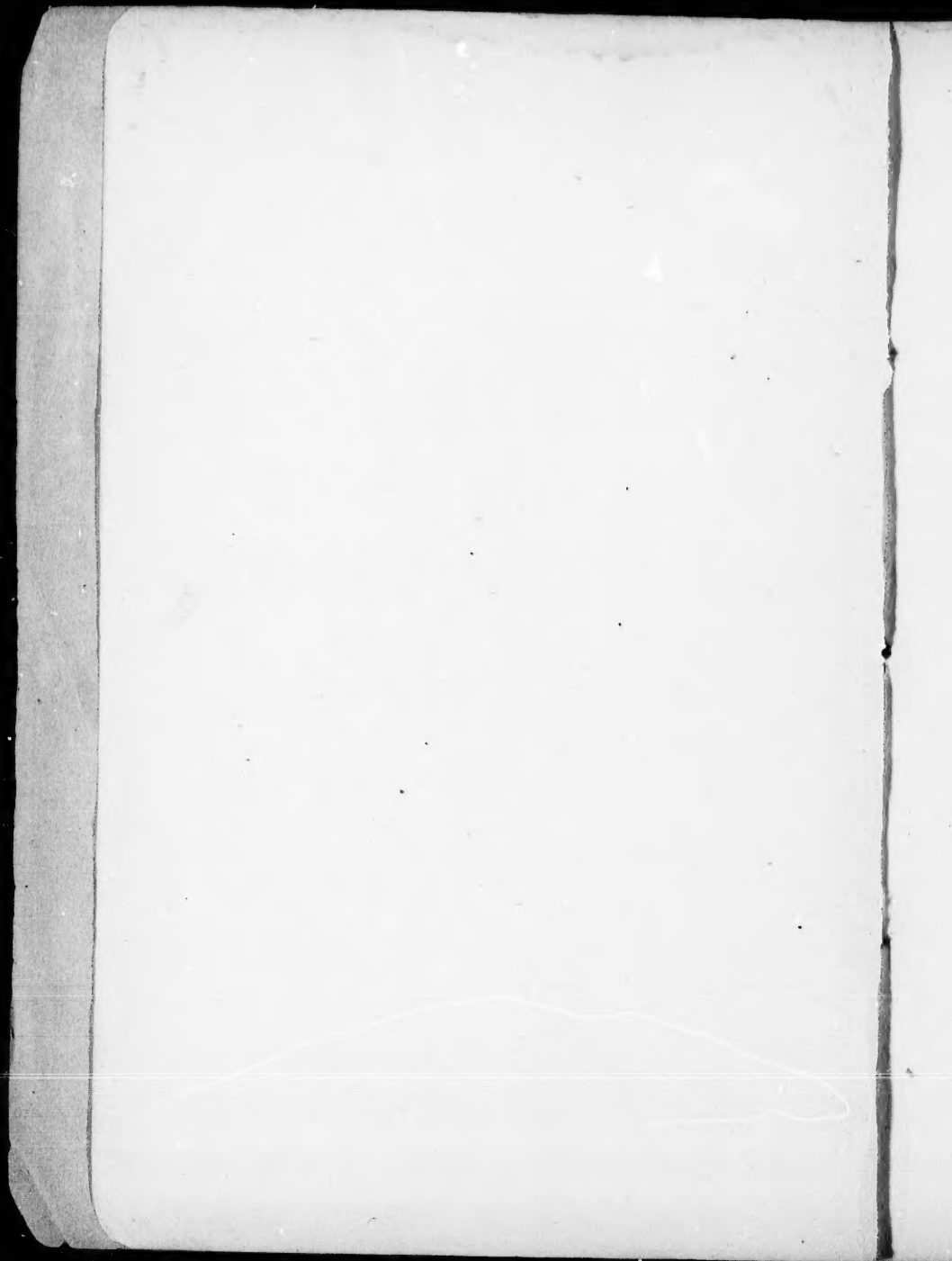
MUSICAL CATECHISM:

WITH A REVISED

DICTIONARY OF MUSICAL TERMS.

THE TORONTO NEWS CO.,

TORONTO AND CLIFTON.

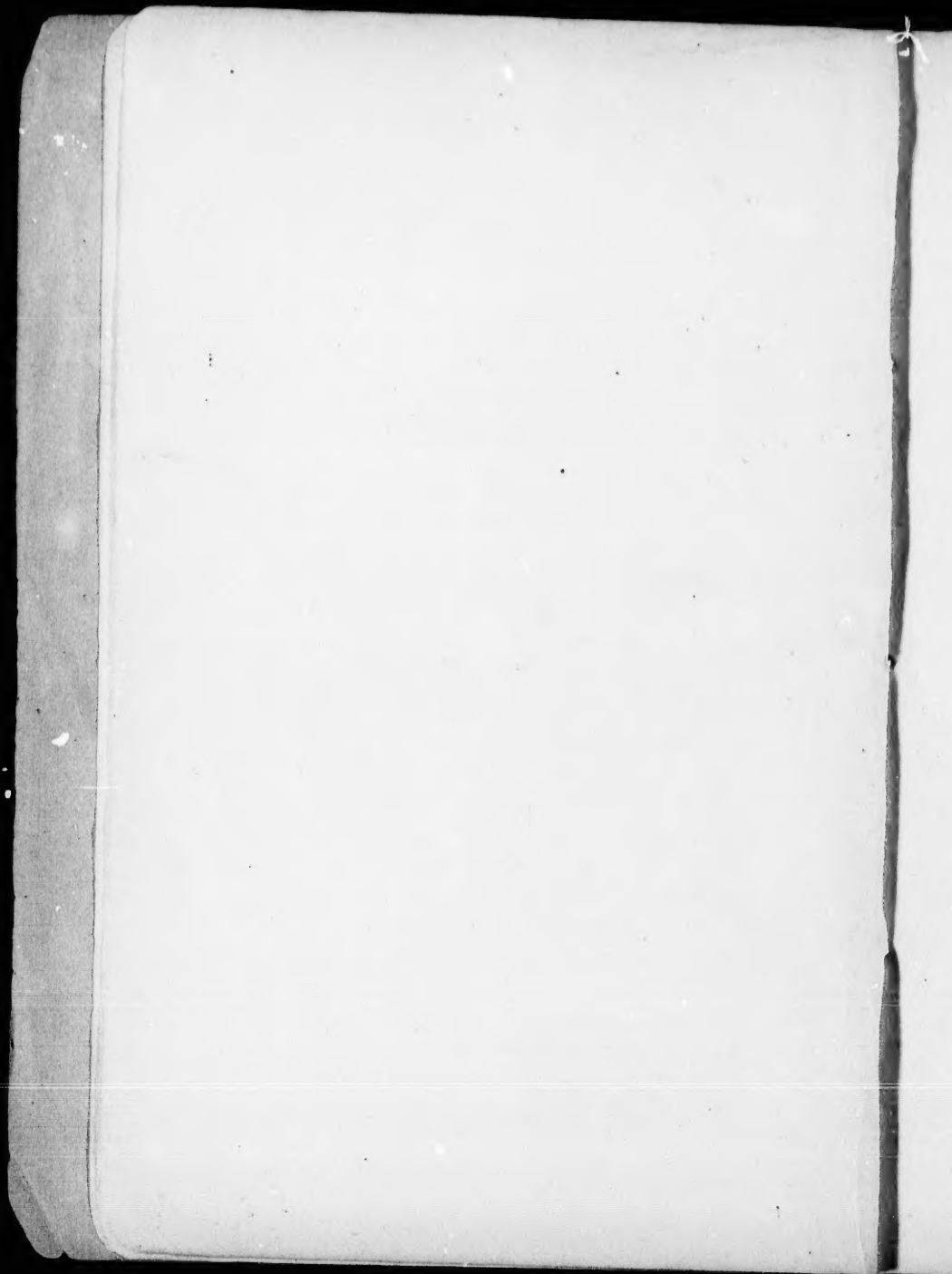


JOUSSE'S
MUSICAL CATECHISM.

WITH A REVISED

DICTIONARY OF MUSICAL TERMS.

TORONTO.
THE TORONTO NEWS COMPANY.
TORONTO AND CLIFTON.



A

CATECHISM OF MUSIC.

SECTION I.

ON THE NOTES AND CLEFS.

Q. What is music?

A. Music has for its object sounds, their succession and various combinations.

Q. What is a succession of single sounds denominated?

A. *Melody.*

Q. What name is applied to several sounds heard at once.

A. *Harmony.*

Q. How are musical ideas expressed in writing?

A. By characters called *notes*.

Q. How many notes are there in music?

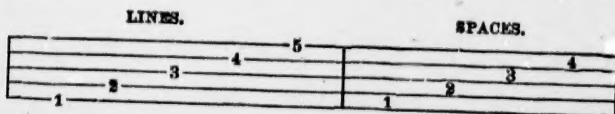
A. Seven.

Q. How are they expressed ?

A. By the first seven letters of the alphabet: A, B, C, D, E, F, G. *

Q. How are the notes written ?

A. On five parallel lines and in their spaces, which, collectively taken, are termed the *staff*, or *stave*.



Q. How are the lines and spaces of the staff counted ?

A. From the bottom upwards.

Q. How are the names of the notes and their pitch ascertained ?

A. By means of a character called a *clef*, which is placed at the beginning of the staff.

Q. How many clefs are there ?

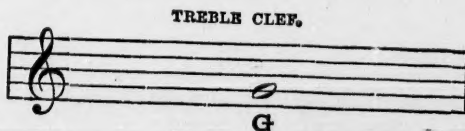
A. Two principal, viz., the treble clef and the bass clef. †

Q. What line of the staff is the treble clef placed upon ?

A. On the second line from the bottom.

Q. What note or letter does it make ?

A. The letter or note G.



* In Italy and France the notes are expressed by the following syllables :

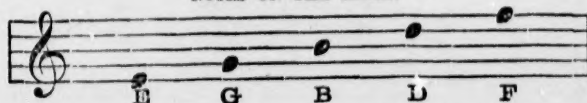
do,	re,	mi,	fa,	sol,	la,	si.
C,	D,	E,	F,	G,	A,	B.

† The C Clef is explained on page 63.

Q. What are the notes on the five lines of the treble clef?

A. The first line is E; the second, G; the third, B; the fourth, D; and the fifth, F.

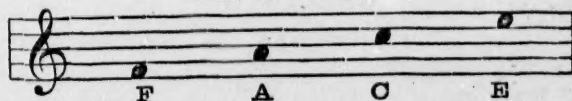
NOTES ON THE LINES.



Q. What are the notes in the four spaces?

A. The first space is F; the second, A; the third, C; and the fourth, E.

NOTES IN THE SPACES.



Q. Are the notes always confined within the five lines and four spaces of the staff?

A. No: they frequently extend above or below, as best suits the composer's ideas; then additional small lines, called *ledger lines*, are added above or below the staff, and the notes are placed on them, or between them.

Q. What are the notes on the additional lines above the treble staff?

A. The first additional line is A; the second, C; the third, E; the fourth, G; the fifth, B. These notes are termed, *in alt.*



Q. What are the notes in the additional spaces?

A. The first space is G; the second, B; the third, D; the fourth, F; the fifth, A; the sixth, C.



Q. What are the notes on the additional lines below the treble staff?

A. The first additional line is C; the second, A.

Q. What are the notes in the additional spaces below the staff?

A. The first space below is D; the second, B; the third, G.



NAMES OF THE NOTES ON THE TREBLE STAFF.



THE BASS NOTES EXPLAINED.*

Q. On what line is the bass clef placed?

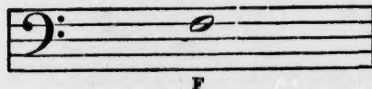
A. On the fourth line from the bottom.

* To avoid confusing the ideas of the pupil, he should not learn the bass notes until he knows perfectly the notes on the treble staff.

l spaces?
the third,
C,

- Q. What note or letter does it make?
A. The note or letter F

BASS CLEF.



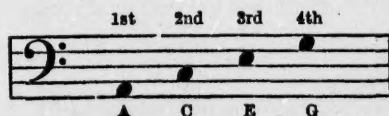
- Q. What are the notes on the five lines of the bass staff?

A. The first line is G; the second line, B; the third line, D; the fourth line, F; and the fifth line, A.



- Q. What are the notes in the four spaces of the bass staff?

A. The first space is A; the second, C; the third, E; and the fourth, G



- Q. What are the notes on the additional lines above the bass staff?

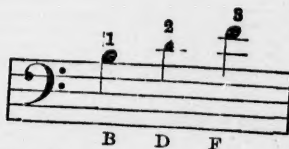
A. The first line is C; the second, E; the third, G.



n the bass

Q. What are the notes on the additional spaces above the bass staff?

A. The first space above is B; the second, D; and the third, F.



Q. What are the notes on the additional lines below the bass staff?

A. The first line below is E; the second, C; the third, A; and the fourth, F.

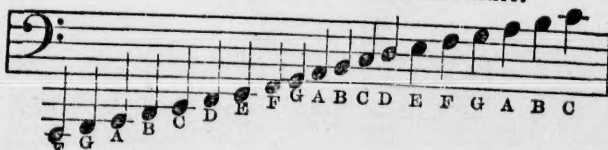


Q. What are the notes in the additional spaces below the bass staff?

A. The first additional space is F; the second, D; the third, B; and the fourth, G.



NAMES OF ALL THE NOTES ON THE BASS STAFF.



SECTION II.

ON THE KEY BOARD.

Q. How many white keys are there on the modern piano-forte?

A. Fifty. *

Q. What are they called?

A. Natural notes.

Q. How many black keys are there?

A. Thirty-five.

Q. What are they called?

A. Sharps and flats.

Q. On what key is the bass clef note played, reckoning from the bottom?

A. On F; two octaves above the lowest F.

Q. On what key is the tenor clef note played?

A. On C; in the middle of the key-board.

Q. On what key is the treble clef note played?

A. On G; a fifth above C, the tenor clef, and a ninth above F, the bass clef.

Q. How are keys divided?

A. The white keys are at equal distances from one end of the key board to the other; but the black keys are divided into clusters of three and two alternately.

Q. What is the name of the white key at the left of the two black keys?

A. It is called C.

* We speak here of the piano-forte containing seven octaves.

Q. What is the name of the white key at the left of the three black keys ?

A. It is called F.

Q. Can you, by these two keys, C and F, find the name of any other key ?

A. Yes ; by naming the keys according to the order of the seven letters, A, B, C, D, E, F, G.

Q. What is the use of the black keys ?

A. Each black key serves for the sharp of the note below, and for the flat of the note above. The black key above C is C \sharp , which black key serves also for D \flat .

Q. Where are B sharp and E sharp played, as there is no black key above these notes ?

A. On the keys of C and F natural.

Q. Where are C flat and F flat played ?

A. On B and E natural.

Q. Why is there no black key between B and C, or between E and F ?

A. Because these notes are only a semitone distant from each other ; the other white keys, being at the distance of a tone from each other, are parted by a black key.

SECTION III.

ON THE VARIOUS KINDS OF NOTES AND THEIR PROPORTIONS.

Q. How many different species of notes are there?

A. Six.


Q. What are they?


A. The *whole*, (semibreve); *half*, (minim); *quarter*, (crotchet); *eighth*, (quaver); *sixteenth*, (semiquaver), and *thirty-second*, (demisemiquaver).


Q. Describe their shape?


A. 1. The *whole*, (semibreve) is similar in shape to the letter O.

2. The *half*, (minim) is a white note  with a stem.

3. The *quarter*, (crotchet) is a black dot with a stem .

4. The *eighth*, (quaver) is a black dot with a stem and a dash across it .

5. The *sixteenth*, (semiquaver) has two dashes to its stem .

6. The *thirty-second*, (demisemiquaver) has three dashes to its stem .

Q. What proportion do these notes bear to each other?

A. Each note is equal in duration to one-half of the preceding, and is double the following.

PROPORTION OF THE NOTES.

Q. How many half notes (*minims*) make up a whole?

A. Two.

Q. How many quarters, (*crotchets*) make up a whole?

A. Four.

Q. How many eighths, (*quavers*) in a whole?

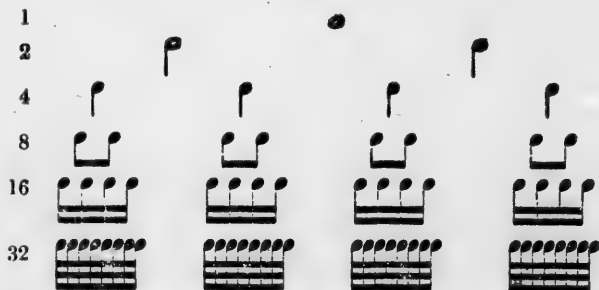
A. Eight.

Q. How many sixteenth notes, (*semiquavers*) make a whole?

A. Sixteen.

Q. How many thirty-second notes (*demisemi quavers*) make a whole?

A. Thirty-two.



The stems of the note may be turned up or down, tied or not, without changing the duration of the notes.

Q. How many quarters (*crotchets*) make a half?

A. Two.

Q. How many eighths (*quavers*) in a half?

A. Four.

Q. How many sixteenths (*semiquavers*) in a half?

A. Eight.

Q. How many thirty-seconds (*demisemi quavers*) make a half?

A. Sixteen.

Q. How many eighths (*quavers*) make a quarter?
A. Two.

Q. How many sixteenths (*semiquavers*)?
A. Four.

Q. How many thirty-seconds (*demisemiquavers*)?
A. Eight.

Q. How many sixteenths (*semiquavers*) in an eighth?
A. Two.

Q. How many thirty-seconds (*demisemiquavers*) in an eighth?
A. Four.

Q. How many thirty-seconds (*demisemiquavers*) in a sixteenth?
A. Two.

The diligent student will not fail to write on his music slate exercises on the proportion of the notes: from which he will derive great benefit.

eupa whole?

whole?

avers) make

(*demisemi*



up or down,
ation of the

ke a half?

half?

s) in a half?

(*semiquavers*)

SECTION IV.

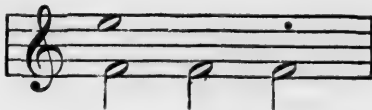
ON THE DOT.

Q. What is the effect of a dot after a note?

A. It makes the note half as long again.

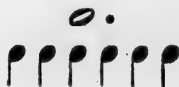
Q. How many half notes (*minims*) in a dotted whole?

A. Three.



Q. How many quarters (*crotchets*) in a dotted whole?

A. Six.



Q. How many eighths (*quavers*).

A. Twelve.

Q. How many sixteenths (*semiquavers*)?

A. Twenty-four.

Q. How many quarters (*crotchets*) in a dotted half?

A. Three.

Q. How many eighths (*quavers*)?

A. Six.

Q. How many sixteenths (*semiquavers*)?

A. Twelve.

A half dotted is
 equal to 3
 or 6
 or 12

Q. How many eighths (*quavers*) make a dotted quarter?

A. Three.

Q. How many sixteenths (*semiquavers*)?

A. Six.

A quarter dotted is
 equal to 3
 or 6

Q. How many sixteenths (*semiquavers*) in a dotted eighth.

A. Three.

Q. How many thirty-seconds (*demisemiquavers*)

A. Six.

A dotted eighth is
 equal to
 or 6

Q. How many thirty-seconds (*demisemiquavers*) make a dotted sixteenth?

A. Three.

ON THE DOUBLE DOT.

Q. What is the effect of a double dot after a note?

A. It makes the note three-fourths longer.

Q. What is a half (*minim*), doubly dotted, equal to?

A. A half (*minim*), a quarter (*crotchet*), and an eighth (*quaver*).



equal to 

Q. What is a quarter (*crotchet*), doubly dotted, equal to?

A. A quarter (*crotchet*), an eighth (*quaver*), and a sixteenth (*semiquaver*).



equal to 

SECTION V.

ON RESTS.

Q. What are rests ?

A. Small characters which denote a silence equal in duration to the notes which they represent.

Q. How is a whole (*semibreve*) rest expressed ?

A. By a small stroke placed under a line of the staff.

Q. How is a half (*minim*) rest expressed ?

A. By a small stroke over a line.

WHOLE REST.

HALF REST.



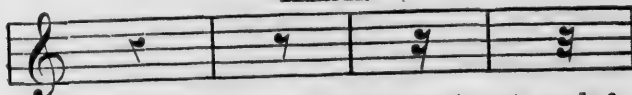
Q. How is a quarter (*crotchet*) rest made ?

A. With a crook turned to the right ♪.

Q. How is an eighth (*quaver*) rest made ?

A. With a crook turned to the left ʘ.

EXAMPLE.



Q. How is a sixteenth (*semiquaver*) rest made ?

A. With two crooks to the left ʘ.

Q. How is a thirty-second (*demisemiquaver*) rest made ?

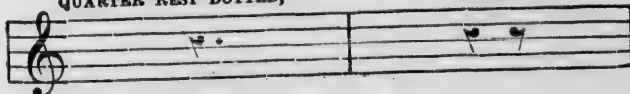
A. With three crooks to the left ʘ.

Q. When the duration of a rest is prolonged, how is it expressed ?

A. By placing a dot after the rest.

QUARTER REST DOTTED,

EQUAL TO



SECTION VI

ON THE SHARP, THE FLAT, AND THE NATURAL.

Q. What is the effect of the sharp (#) ?**A.** The note before which it is placed must be raised a semitone* and played on the next adjoining key on the right.

F natural. F sharp.

C natural. C sharp.

**Q.** What is the effect of a flat (b) ?**A.** The note before which it is placed must be lowered a semitone and played on the next adjoining key on the left.

B natural. B flat.

E natural. E flat.

**Q.** Is the sharp or the flat marked to every note of a musical composition ?**A.** No, the sharps or flats necessary to the key are marked at the signature or after the clef ; and they affect all the notes during the piece, unless contradicted by a natural.**Q.** What is the effect of a natural (♮) ?**A.** The natural contradicts either the sharp or the flat, and restores the note to its original state.

E. F. sharp. F natural.

B. B sharp. B natural.



* For definition of the word Semitone, see page 19.

L
D THE NATURAL.

arp (#) ?
is placed must be
n the next adjoining

tural. C sharp.



(b) ?
is placed must be
n the next adjoining

tural. E flat.

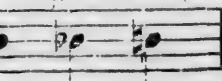


arked to every note

ecessary to the key
after the clef; and
ng the piece, unless

tural (?) ?
ther the sharp or the
original state.

sharp B natural.



OF MUSIC.

Q. Where is the first sharp placed ?

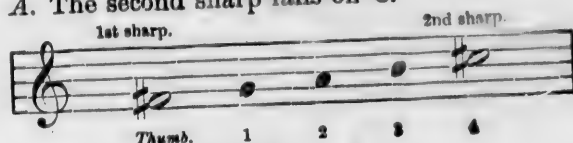
A. On F.

Q. How do you find the second sharp ?

A. By counting the thumb and four fingers.

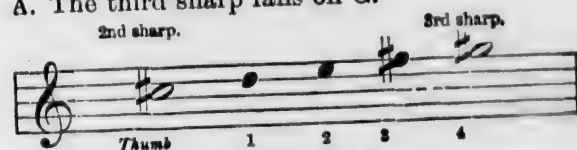
Q. By this mode of counting, what is the second sharp ?

A. The second sharp falls on C.



Q. What is the third sharp ?

A. The third sharp falls on G.



Q. What is the fourth sharp ?

A. The fourth sharp falls on D; the fifth on A; the sixth on E; and the seventh on B.

Q. What are the seven sharps, when placed according to their order ?

A. The seven sharps are F, C, G, D, A, E, and B.



Q. Where is the first flat placed ?

A. On B.

Q. How do you find the second flat.

A. By counting the four fingers, omitting the thumb.

Q. By this mode of counting, what is the second flat?

A. The first flat being B, by counting four from that note, thus—B, C, D, E, the second flat will fall on E.



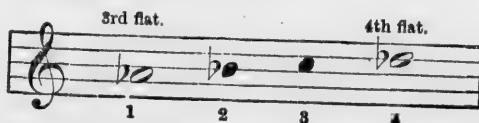
Q. What is the third flat?

A. The third flat is A.



Q. What is the fourth flat?

A. The fourth flat is D.

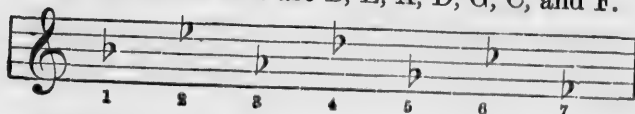


Q. What is the fifth flat?

A. The fifth flat is G.

Q. What is the order of the seven flats?

A. The seven flats are B, E, A, D, G, C, and F.



Q. Is that order always preserved at the signature?

A. Yes; the second flat or sharp is never placed after the clef, unless preceded by the first; nor the third without the first and second.

SECTION VII.

ON THE DOUBLE SHARP AND DOUBLE FLAT.

Q. What is the effect of a double sharp?

A. The double sharp, by a \times , serves to raise a note already sharp another semitone.

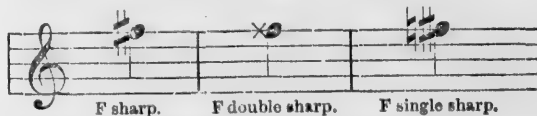
Q. Where is the note played?

A. A note with a double sharp is played two keys higher; therefore F double sharp is played on G.



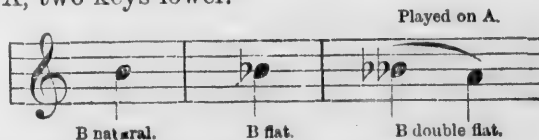
Q. How is the double sharp contradicted?

A. By a natural followed by a sharp, \sharp .



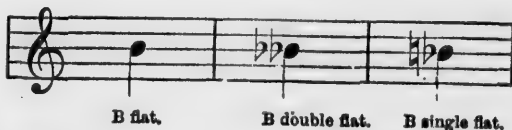
Q. What is the effect of a double flat?

A. A double flat ($\flat\flat$) serves to lower a note already made flat another semitone; B double flat is played on A, two keys lower.



Q. How is a double flat contradicted?

A. By a natural followed by a flat, thus \flat .



Q. Can a double flat be used without having been preceded by a flat?

A. No; a note must have been made flat before it is introduced as a double flat.

Q. Are the double sharp and double flat often used?

A. Very seldom; and, when introduced, it is generally in the course of the piece, not at the signature, or after the clef. The double sharp comes in the same order as the single sharp.

SECTION VIII.

ON THE FORMATION OF THE SCALE.

at. B single flat.

thout having been

made flat before it

double flat often

roduced, it is gen-

t at the signature,

comes in the same

Q. What is the meaning of the word *scale* ?
A. This name is given to a succession of seven notes, ascending or descending.

Q. How many kinds of scales are there in music ?
A. Two ; the *diatonic* and the *chromatic*.

Q. What does the *diatonic scale* consist of ?
A. It consists of five tones and two semitones.

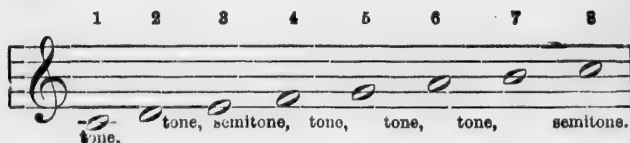
Q. What is a semitone ?
A. A semitone is the smallest interval used in modern music. The natural semitones in the scale are from E to F, and from B to C. On the piano-forte, there is a semitone from any key to the next above or below.

Q. What is a tone ?
A. A tone is a union of two semitones. C, C \sharp , D, form a tone ; D, E \flat , E \natural , another.



Q. How are the tones and semitones arranged in the major scale ?

A. The major scale proceeds by two successive tones, followed by a semitone, then by three successive tones and a semitone ; for instance, the scale of C major proceeds thus : from C to D a tone, D to E a tone, from E to F a semitone, from F to G a tone, G to A a tone, A to B a tone, B to C a semitone.



Q. Where are the semitones placed in the foregoing scale?

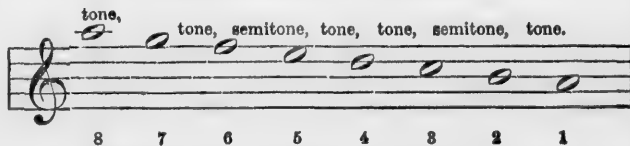
A. The semitones occur between the third and fourth degrees, and between the seventh and eighth degrees.

Q. Is the descending major scale the same as the ascending scale

A. Yes.

Q. How are the tones and semitones placed in the minor scale?

A. The minor scale descending, proceeds by two successive tones and a semitone, then by two other tones and a semitone; and ends by a tone for instance, the minor scale of A proceeds thus: from A to G a tone, from G to F a tone, from F to E a semitone, from E to D a tone, from D to C a tone, from C to B a semitone, from B to A a tone.

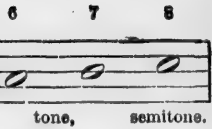


Q. Where are the semitones placed?

A. Between the second and third degrees, and between the fifth and sixth.

Q. Is the same order observed in ascending?

A. No; according to the rules of harmony, the seventh degree must be major to form a close on the



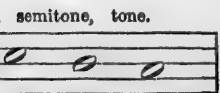
placed in the fore-

en the third and
seventh and eighth

e the same as the

tones placed in the

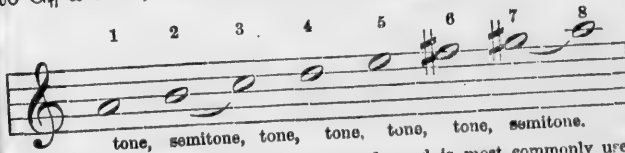
, proceeds by two
then by two other
by a tone for in-
ceeds thus: from A
om F to E a semi-
to C a tone, from
tone.



ced?
rd degrees, and be-

in ascending?
s of harmony, the
form a close on the

tonic; therefore a sharp must be added to G; also the sixth note F, to preserve the diatonic order, is generally made sharp, and the scale ascends thus: A, B, C, D, E, F \sharp , G \sharp , A; that is to say, from A to B a tone, from B to C a semitone, from C to D a tone, from D to E a tone, from E to F \sharp a tone, from F \sharp to G \sharp a tone, from G \sharp to A a semitone.



[NOTE.—The above is the old minor scale, and is most commonly used. The modern or harmonic minor scale is the same descending or ascending, and is formed thus: From 1 to 2 is a tone, from 2 to 3 a semitone, 3 to 4 a tone, 4 to 5 a tone, 5 to 6 a semitone, 6 to 7 an augmented tone (consisting of three semitones), and 7 to 8 a semitone.]

OF THE CHROMATIC SCALE.

Q. How is the *chromatic* scale formed?

A. It consists of twelve successive semitones, alternately minor and major,* thus: C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, C.



Q. Can the *chromatic* scale proceed by flats?

A. Yes; generally in descending, thus: C, B, B \flat , A, A \flat , G, G \flat , F, E, E \flat , D, D \flat , C.



* A minor semitone is one in which the same letter is used, thus: C, C \sharp . A major semitone is one in which the letters are different, thus: C \sharp , D.

SECTION IX.

ON THE KEYS AND MODES.

Q. What means the word *key*?

A. It is synonymous with *scale*, and implies a regular succession of sounds, regulated by a principal note, called a *key-note* or *tonic*.

Q. How many keys are there in music?

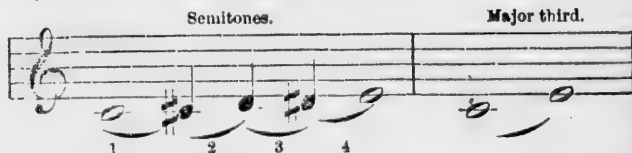
A. There are only two natural keys, viz: C major, and A minor; any other is a transposition from these.

Q. How do you know the major key from the minor?

A. The major key is known by its major third, and the minor key by its minor third.

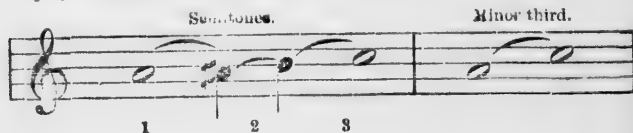
Q. What is a major third?

A. When from the tonic to the third note above there are four semitones (on the pianoforte, five keys), the third is a *major*, and the key is called a *major key*. C, E, is a major third.



Q. What is a minor third?

A. When from the tonic to the third note above there are but three semitones (on the pianoforte, four keys), the third is *minor*, and the key a *minor key*.



Q. Are there always two keys, whether you have one, two, three, four, or more sharps or flats at the signature?

A. Yes; any key whatever must be either in the major mode, and formed according to the natural key of C major, or in the minor mode, and then it is formed as the natural key of A minor.

Q. What is the rule respecting the situation of the major and minor keys?

A. When sharps are after the clef, the tonic of the major key is the semitone above the last sharp, and the tonic of the minor key is a tone below the last sharp.

Q. By this rule, what are the keys with one sharp?

A. The keys of G major a semitone above F \sharp , and E minor a tone below F \sharp .



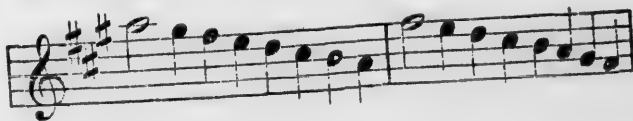
Q. What are the keys with two sharps?

A. The keys of D major and B minor.



Q. What are the keys with three sharps?

A. The keys of A major and F \sharp minor.



ODES.

le, and implies a
ated by a principal

n music?

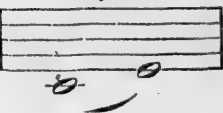
keys, viz: C major,
ransposition from

major key from the

y its major third,
third.

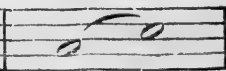
third note above
e pianoforte, five
e key is called a
l.

Major third.



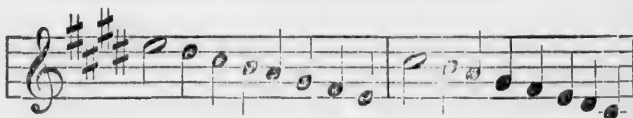
third note above
e pianoforte, four
key a *minor key*.

Minor third.



Q. What are the keys with four sharps?

A. The keys of E major and C \sharp minor.



Q. What are the keys with five sharps?

A. The keys of B major and G \sharp minor.

Q. What are the keys with six sharps?

A. The keys of F \sharp major and D minor.

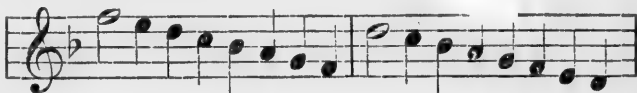
OF THE KEYS WITH FLATS AT THE SIGNATURE.

Q. How are the keys with flats situated?

A. The tonic of the major key is a fifth, and that of the minor key a third above the last flat, or a sixth below.

Q. By this rule what are the keys with one flat?

A. The first flat being B \flat , the two keys are F major and D minor; the former a fifth above B \flat , and the latter a third above.



Q. What are the keys with two flats?

A. The second flat being E \flat , the two keys are B \flat major and G minor; the former a fifth and the latter a third above E \flat .



two keys are B₂
th and the latter

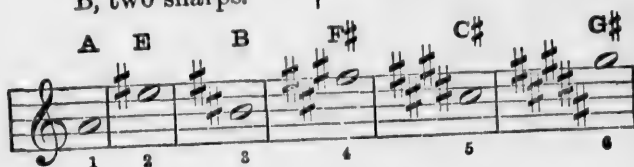


1b, two hats. | F B2 E2 A2 D2 G2

MINOR KEYS WITH SHARPS.

Q. What are minor keys with sharps. ?

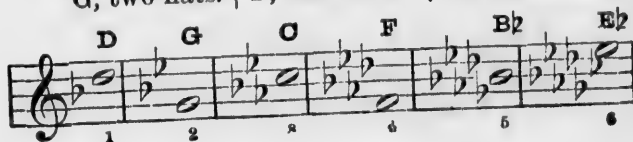
- | | |
|---|----------------------------|
| A. A, natural key,
no sharps or flats. | F \sharp , three sharps. |
| E, one sharp. | C \sharp , four sharps. |
| B, two sharps. | G \sharp , five sharps. |



MINOR KEYS WITH FLATS.

Q. What are the minor keys with flats ?

- | | | |
|-----------------|-----------------|-------------------------|
| A. D, one flat. | C, three flats. | B \flat , five flats. |
| G, two flats. | F, four flats. | E \flat , six flats. |



SECTION X.

Q. What are bars?

A. Upright lines drawn across the staff to divide the music into equal portions.

Q. What are those portions called?

A. They are also called bars, but more frequently measures.

Q. What is time?

A. Time is a word which in music has reference to the duration of sounds in general.

Q. How many kinds of time are there?

A. Two principal, viz: *common* and *triple* time.

Q. How are these species subdivided?

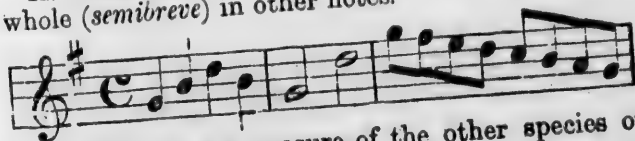
A. Into *simple* and *compound*.

Q. How is *simple* common time expressed?

A. By a semicircle **C**, or with the same barred across, ***C**, also by 2.

Q. What must a measure of common time, marked **C**, contain?

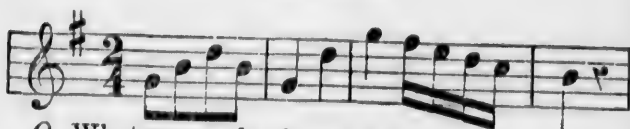
A. Four quarters (*crotchets*), or the length of a whole (*semibreve*) in other notes.



Q. What does a measure of the other species of common time marked 3 contain?

A. It contains either two quarters (*crotchets*), four eighths (*quavers*), or the length of a half (*minim*), in other notes.

* The barred semicircle is chiefly used for the "alla breve," or church style of composition.



Q. What mean the figures $\frac{2}{4}$?

A. The figure 4 shows that the measure note is a quarter (*crotchet*), and the figure 2 indicates that every measure contains two quarters (*crotchets*), or their equivalent in other notes.

Q. What is compound common time?

A. When two measures of simple triple time are joined into one, they make a measure of compound common time.

Q. How many species are there?

A. Two principal, viz: $\frac{6}{8}$ and $\frac{12}{8}$.*

Q. What is the meaning of the figures $\frac{6}{8}$?

A. The figure 8 shows that the measure note is an eighth (*quaver*), and the figure 6 indicates that each measure contains six eighths (*quavers*), or their value in other notes.



Q. What is the meaning of $\frac{12}{8}$?

A. That every measure contains twelve eighths (*quavers*), or their value in other notes.



TRIPLE TIME EXPLAINED.

Q. How many kinds of triple time are there?

A. Three, viz: $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{3}{16}$.

* The other two species, viz: $\frac{3}{4}$ and $\frac{1}{4}$ are seldom used in modern music.



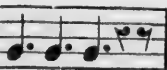
measure note is a
indicates that
s (*crotchets*), or

ne ?
triple time are
e of compound

ures $\frac{3}{8}$?
measure note is
indicates that
avers), or their



twelve eighths
s.



are there ?

in modern music.

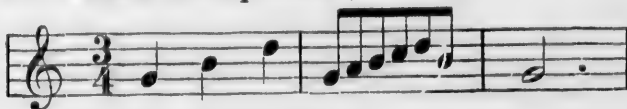
Explain the first species, $\frac{3}{2}$.

The figure 2 shows that the measure note is a half (*minim*), and the figure 3 that every measure contains three half notes (*minims*), or equivalent.



Explain the second species, $\frac{3}{4}$.

The figure 4 shows that the measure note is a quarter (*crotchet*), and the figure 3 that every measure contains three quarters (*crotchets*).



Explain the third species, $\frac{3}{8}$.

The figure 8 shows that the measure note is an eighth (*quaver*), and the figure 3 that every measure contains three eighths (*quavers*).

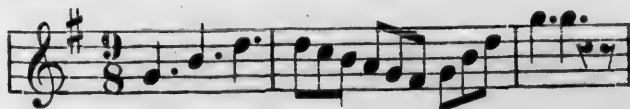


Q. How many species of compound triple time ?

A. Two principal, viz: $\frac{3}{2}$ and $\frac{3}{4}$; the latter is not used in modern music.

Q. What is the meaning of $\frac{3}{8}$?

A. The figures $\frac{3}{8}$ denote that each measure contains nine eighths (*quavers*), or their value in other notes.



SECTION XI.

ON COUNTING AND BEATING TIME.

Q. How is the time of a musical composition to be counted?

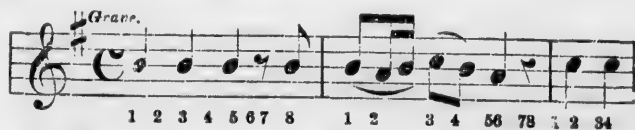
A. In various ways, according to the number of parts contained in each measure, also according to the speed of the movement.

Q. In common time, marked **C**, how is the time counted?

A. The quarter (*crotchet*) being the measure note, generally four parts are counted in each measure.



However, in a slow movement, it is better to subdivide each part, and to count eight eighth notes (*quavers*) in each measure.



Q. How do you count half common time marked **C**?

A. Generally two quarters (*crotchets*) in a measure.



However, in a slow movement it is better to count four eighths (*quavers*).

Q. How do you count compound common time, marked $\frac{6}{8}$?

A. Generally two dotted quarters (*crotchets*) in each measure.



However, in a slow movement, it is better to count six eighths (*quavers*).

Q. How do you count triple time, marked by the figures $\frac{3}{4}$?

A. Generally three quarters (*crotchets*) in a measure.



However, in a slow movement, it is better to count six eighths (*quavers*).

Q. How do you count triple time, marked by the figures $\frac{3}{8}$?

A. Three eighths (*quavers*) in a measure.



OF BEATING TIME.

Q. Is it necessary to beat time?

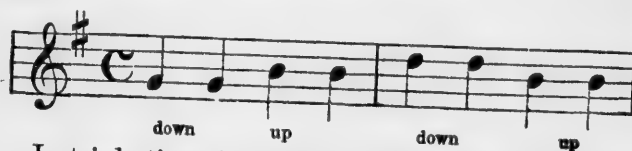
A. Generally speaking, it is better to count it; however, singers and performers on wind instruments being prevented from counting, must beat time.

Q. What is the manner of beating time ?

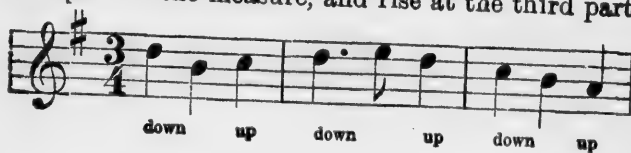
A. By marking with the hand or foot the first part in each measure.

Q. How is it done ?

A. In common time, the hand or foot must fall on the first part of the measure, and rise on the third part.



In triple time the hand or foot must fall on the first part of the measure, and rise at the third part.



SECTION XII.

ON THE ITALIAN WORDS DENOTING THE SPEED AND CHARACTER OF A MOVEMENT.

Q. How is the speed of a movement or a piece of music indicated?

A. Chiefly by the Italian word or words affixed at the beginning.

Q. What are those words, and what is their meaning?

A. The following are in general use; they are classed here from slow to quick:

1. *Grave*, a very slow movement.
2. *Adagio*, one degree faster, but very expressive.
3. *Largo*, slow, and in an extended style.
4. *Larghetto*, a degree faster than *largo*.
5. *Andante*, slow and distinct.
6. *Andantino*, a little slower than *andante*.
7. *Maestoso*, in a majestic style.
8. *Allegretto*, not so quick as *allegro*.
9. *Allegro*, a lively movement.
10. *Vivace*, with spirit.
11. *Presto*, quick.
12. *Prestissimo*, the quickest movement.

Q. What is the meaning of the following words: *assai*, *molto*, *piu*, *poco*, *non troppo*?

A. These words, when joined to any of the foregoing, serve to extend or modify their meaning; as,

Adagio, *non troppo*, not too slow.

Allegro assai, very quick.

Piu presto, quicker than *presto*.

Foco presto, a little quick.

Q. How is the character of a piece and its style indicated ?

A. Generally by some Italian words.

Q. What are these words ?

A. *Affetuoso*, with a soft expression.

Agitato, with passion and fire.

Amoroso, with a tender expression.

Cantabile, in a singing style.

Con brio, with brilliancy.

Con gusto, with taste.

Furioso, with great spirit.

Pastorale, in a simple and tender style.

Sostenuto, all the notes must be sustained their full length.

Scherzando, in a light and playful style.

Vigorouso, with force.

Q. Where are these words placed ?

A. After the Italian word denoting the speed of the movement, thus :

Andante affettuoso.

Allegro agitato.

Allegro con brio.

Andantino amoroso.

SECTION XIII.

ON GRACES, OR EMBELLISHMENTS.

Q. What are the principal graces made use of in musical compositions?

A. The *appoggiatura*, the *turn*, the *beat*, and the *shake*.

Q. How is the *appoggiatura* or leaning note expressed?

A. By a small note placed before the large one which it is intended to ornament.

Q. How many kinds of the *appoggiatura*?

A. Two; the upper and the lower.

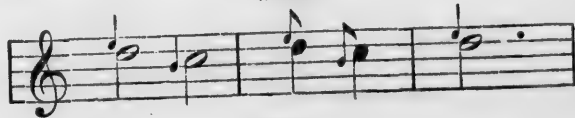
Explain both.

The upper *appoggiatura* may be a tone or a semitone above the principal note; the lower one is always a semitone below.

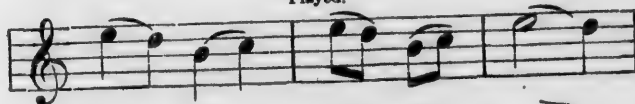
Q. What is the length of the *appoggiatura*?

A. It generally borrows half the value of the principal note, which consequently must be played shorter.*

Written.




Played.



Q. How is the *turn* expressed and performed?

A. The *turn* is the union of the upper and lower *appoggiatura*; is either direct or inverted.

* When the *appoggiatura* has a line drawn through it, thus,  it borrows only a small portion of the time belonging to the principal note.

Q. How is the *direct turn* performed ?

A. The direct turn begins with the tone or semi-tone above the principal note; it is marked thus ∞ ; when a sharp is to be added to the lower note, this must be expressed by a sharp added to the sign



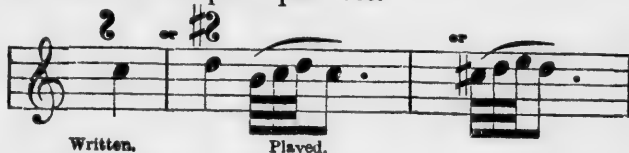
Q. How is the turn to a dotted note played ?

A. The note is played first, and then the turn.



Q. How is the *inverted turn* played ?

A. The *inverted turn* begins with the note below, and ends on the principal note.



The turn, either direct or inverted, must be performed with spirit and energy.

Q. How is the *shake* marked and performed ?

A. The *shake*, marked by (*tr*), an abbreviation of the Italian word *trillo*, is a quick and alternate repetition of two notes, the principal note and the note above.

Q. How many kinds of the shake ?

A. Three; the *passing shake*, the *plain shake*, and the shake with a turn.

Q. How are these shakes performed?

A. The *passing shake* is very short.



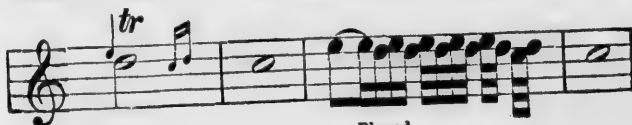
The *plain shake* is longer, but is not ended by a turn.



Written.

Played.

The *shake with a turn*, which is generally introduced at the end of a piece, is played thus.



Written.

Played.

SECTION XIV.

ON EXPRESSION.

Q. What are the principal means of expression?

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the *legato*, *staccato*, *crescendo* and *diminuendo*.

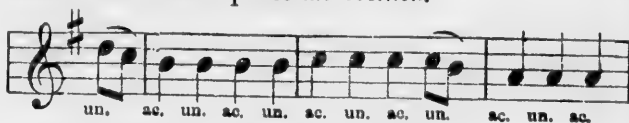
1.—ON ACCENTS.

Q. What is meant by *accent* in music?

A. The stress given to a note in preference to another, according to its place in the bar or measure.

Q. Where are the accents placed in common time?

A. In common time of four quarters (*crotchets*) in a measure, the first and third parts are *accented*, the second and fourth parts *unaccented*.



Q. Is this order always preserved?

A. No; in slow movements, when the quarters (*crotchets*) are divided into eighths (*quavers*), the accents are more frequent; they fall upon the first, third, fifth, and seventh eighths (*quavers*); the second, fourth, sixth and eighth are unaccented.

Q. How are accents placed in 2/2?

A. The first quarter (*crotchet*) is *accented* and the other *unaccented*.



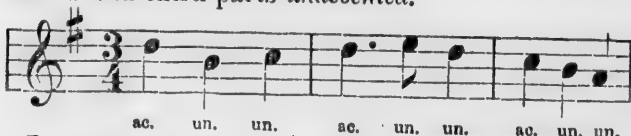
Q. How are the accents placed in compound common time, for instance, in $\frac{6}{8}$?

A. When two dotted quarters (*crotchets*) are introduced, the first is *accented*, and the others *unaccented*.



Q. How are the accents placed in triple time?

A. The first part of the measure is *accented*, the second and third parts *unaccented*.



In a slow movement, when each measure consists of six eighths (*quavers*), the first, third, and fifth eighths (*quavers*) are *accented*; the second, fourth, and sixth are *unaccented*.

Q. Does every piece of music always begin with the first part of the measure?

A. No; for the sake of keeping the accents in their proper places, a piece frequently begins with the last part of the measure; then the last part of the piece or strain must be short of that part. See Ex. 1, p. 44.

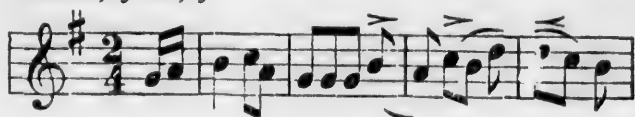
2.—ON EMPHASIS.

Q. What is meant by emphasis?

A. *Emphasis* is a deviation from the rules given concerning the accents; it takes place when a note which should not be accented has a stress given to it; for instance, in common time, the second and fourth parts of the measure are unaccented; should a stress be laid on one of these parts, it will be termed an *emphasis*.

Q. How is the emphasis marked ?

A. By a small angle > under or over the note, also by the words, *sforzando*, *sforzato*, or their abbreviations, *sforz.*, *sf.*

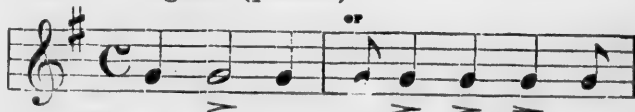


3.—ON SYNCOPATION.

Q. What is the meaning of syncopation ?

A. *Syncopation* takes place when the unaccented part of a measure is joined with the next accented part ; this happens,

1st. When long notes are placed between two other notes of shorter duration, as a half (*minim*) between two quarters, or three quarters (*crotchets*) between two eighths (*quavers*).



2d. When two notes are connected by a bind or tie, either in the middle of a measure or from the last note of a measure to the first of the next.



Q. When syncopation takes place, how can the piano-forte player keep time ?

A. The treble and bass seldom syncopate together : one part generally marks the time by equal notes.

OF THE LEGATO AND STACCATO.

Q. What is the meaning of the word *legato*?

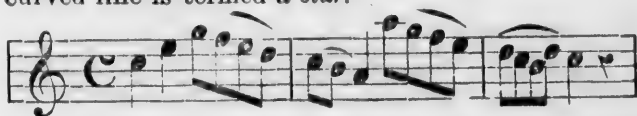
A. This Italian word signifies a smooth and connected style of playing, blending the sound of one note with that of the next.

Q. How is this effected?

A. By keeping a finger down until the next finger has struck the following note.

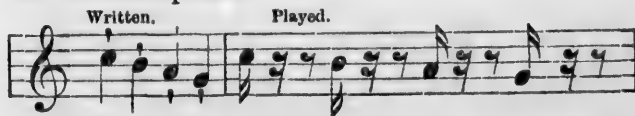
Q. How is the *legato* expressed?

A. By a curved line placed over the notes; this curved line is termed a *slur*.



Q. What signify small dashes placed over the notes?

A. The notes are to be played short and distinct, lifting the finger from the key before the length of the note is expired.

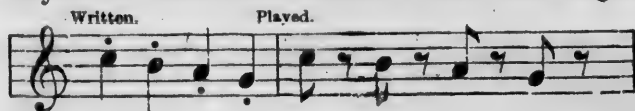


Q. How is that style of playing denominated?

A. It is called *staccato*, and produces a fine effect when properly contrasted with the *legato* style.

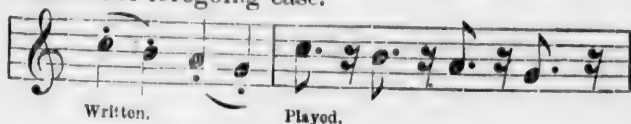
Q. When round dots are placed over the notes, are they played in the same style?

A. The notes must not be played quite so short; they should have about one half of their usual length.



Q. What is the meaning of a curved line which sometimes is placed over the dots?

A. The finger should be kept down still longer than in the foregoing case.



5.—OF THE MODIFICATIONS OF THE SOUNDS.

Q. What is the meaning of the word *piano*, or its abbreviation, *piv.* or *p.*, placed under some notes?

A. This Italian word signifies that the notes must be played in a soft and delicate manner.

Q. What is the meaning of *mezzo piano*, often abbreviated *mez. piv.* or *mp*?

A. These words indicate a degree of force in the sounds greater than *piano* and less than *forte*.

Q. What is the meaning of *pianissimo*, oftentimes abbreviated *pp*?

A. The word is superlative of *piano*, and denotes the utmost degree of softness in playing.

Q. What is the meaning of *forte*, often abbreviated *for.*, or *f.*?

A. It indicates that the notes must be played with energy and force.

Q. What signifies *mezzo forte*, or its abbreviation *mez. for.* or *mf*?

A. It shows that, in playing, a medium between *forte* and *piano* must be adopted.

Q. What signifies *fortissimo*, or its abbreviation *ff*?

A. This word shows that the greatest degree of force and pressure of the fingers must be used; avoiding, however, any roughness.

Q. What is the meaning of the word *crescendo*, or its abbreviation *cres.*?

A. It signifies that the sound must be gradually increased from soft to loud; this is sometimes expressed by an acute angle pointing to the left. <

Q. What is the meaning of the word *diminuendo*, or its abbreviation *dim.*?

A. It signifies that the sounds must be gradually diminished from loud to soft; it is sometimes expressed by an acute angle pointing to the right. >

Q. When these two angles are opposite each other, thus, \diamond , what does it imply?

A. That the sounds must be gradually increased from soft to loud, and afterwards gradually diminished from loud to soft.



6.—OF SOME OTHER MARKS OF EXPRESSION.

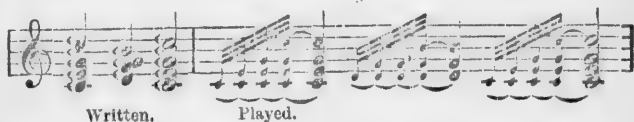
Q. What is the meaning of the word *tremando* written over some chords?

A. The Italian word indicates that the chords must be divided into two parts, and played with rapidity, as a shake.



Q. What is the meaning of the Italian word *arpeggio*. ?

A. It signifies that the notes of a chord must be played in rapid succession from the lowest to the highest, instead of striking them all at once. This is sometimes expressed by a curved line placed by the side of the chord.



Q. What signifies the word *pedal*, or its abbreviation *ped.*, written under a passage ?

A. It shows that the open or right hand pedal must be pressed with the foot, to raise the dampers and let the vibration of the strings continue, the asterisk * showing when the pedal must be dropped.

Q. In what passage is the open pedal introduced ?

A. Chiefly in passages in which the same harmony is continued ; when the chords are changed, the pedal must be dropped.


Q. What is the *bind* or *tie* ?

A. The *bind* or *tie* is expressed by a curved line placed over two notes on the same line or space of the staff.

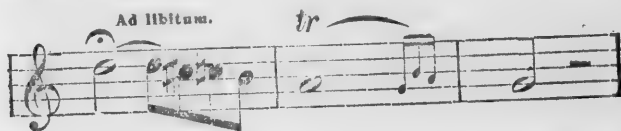
Q. What is the effect of the bind ?

A. The first note only must be struck, and kept down the whole length of the two.



Q. What is the meaning of a semicircle with a dot in the centre, thus, ?

A. This mark is called a *pause*, and signifies that the note over which it is placed must be sustained longer than its usual length, and sometimes that a *cadenza* should be introduced.



Q. When the pause is over a rest, or over the double bar, what is the signification?

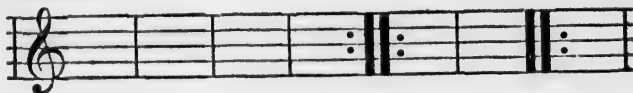
A. When over a rest, the rest becomes longer; when over the double bar, it shows the end of the strain.

SECTION XV.

OF SOME CHARACTERS IN COMMON USE.

Q. What is the use of single lines drawn across the staff?

A. These small lines are called *bars*, and serve to divide a piece of music into equal portions, termed *measures*.



1st strain.

2nd strain.

Q. What is the use of the double bar?

A. It serves to divide a piece of music into two, three, or more parts, called *strains*. When dots are placed on both sides of the double bar, both parts are to be repeated; when the dots are only on one side of the double bar, the part on the same side as the dots is to be repeated.

Q. What is the use of the *brace*?

A. It serves in piano-forte music to connect two staves, the upper of which is for the right hand, and the lower for the left hand.

Q. What is the meaning of the words *Da Capo*, or their abbreviation *D.C.*?

A. They signify that the performer must play over again the first part of a piece from the beginning to the double bar.

Q. What is the meaning of the words *Dal Segno*?

A. These words refer to a preceding mark of repeat, and indicate that part of the piece must be repeated from the S to the double bar.

Q. What is the use of the figures 1 and 2 placed over some notes at a double bar ?

A. They signify that a part of the piece must be played twice ; and that, in playing it the second time, the performer must omit the bar marked 1, and instead of it play the bar marked 2.



Q. What is the meaning of the word *bis* ?

A. This Latin word signifies that the bar or passage over which it is written must be played twice; generally dots are placed at the single bar.

Q. What is the meaning of *ottava*, generally abbreviated 8va., followed by dots ?

A. This Italian word signifies that the note over which it is placed must be played an octave higher than written.



Q. What is the meaning of the word *loco* ?

A. It is generally used after the word *ottava*, and signifies that the music must be played as written.

Q. What do the letters R. H. under some notes in the bass signify ?

A. They signify that they are to be played with the right hand crossing over the left.

Q. What do the letters L. H. placed over some notes on the treble staff signify?

A. That they must be played in the treble with the left hand crossing the right.

Q. What is the meaning of a *direct* ~?

A. It is placed at the end of the staff to apprise the performer of the name of the first note on the following line. [Seldom used.]

Q. What is the meaning of the words *volti subito* placed at the bottom of a page of music?

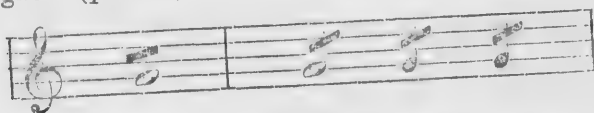
A. That the performer must turn over quickly and play the next page.

SECTION XVI.

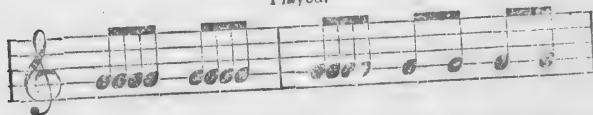
ON ABBREVIATIONS AND LICENSES.

Q. What is the meaning of a dash over or under a whole note (*semibreve*), or through the stem of a half (*minim*), or a quarter (*crotchet*)?

A. It signifies that the notes are to be divided into eighths (*quavers*).



Played.

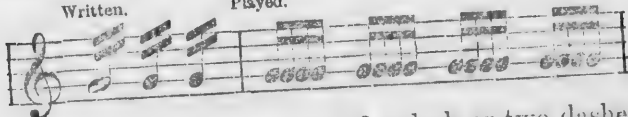


Q. What is the meaning of a double stroke through the stem of a half (*minim*), or quarter (*crotchet*)?

A. It signifies that the half (*minim*) or quarter (*crotchet*) is to be divided into sixteenths (*semiquavers*).

Written.

Played.

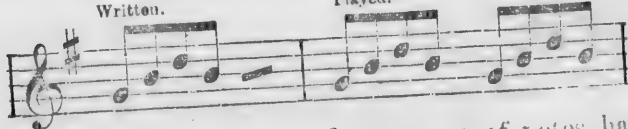


Q. What is the meaning of a dash or two dashes after a group of notes?

A. They signify that the group is to be repeated.

Written.

Played.

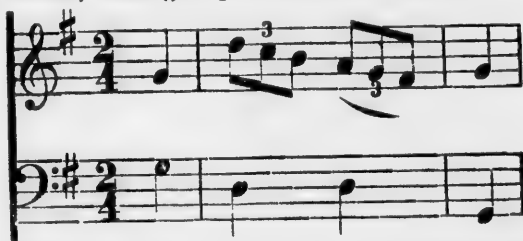


N.B. The word *segue*, after a group of notes, has the same signification.

OF SOME LICENSES.

Q. What is the meaning of the figure 3 placed over or under three-quarters (*crotchets*), eighths, (*quavers*) or sixteenths (*semiquavers*) ?

A. It signifies that the three-quarters (*crotchets*), eighths (*quavers*), or sixteenths (*semiquavers*), must be played in the time of two ; of course a little quicker than usual ; each group is termed a *triple*.



Q. What is the meaning of the figure 6 placed over or under six-eighths (*quavers*), or sixteenths (*semiquavers*) ?

A. It signifies that the six-eighths (*quavers*) or sixteenths (*semiquavers*) must be played in the time of four of the same species.*



Q. Is the same rule observed with respect to other figures, as 5, 7, 9, &c.?

A. Yes ; five-eighths (*quavers*) are played as four, seven as six, and nine as eight, of the same species.

* The figures 3 or 6 are often omitted, then the manner of grouping the notes indicates the mode of playing them.

SECTION XVII.

ON THE POSITION OF THE BODY, ARMS, AND HANDS AT
THE PIANO-FORTE.

Q. What is the proper position of the body and arms at the piano-forte?

A. The performer being seated opposite the centre of the key-board, must keep his body erect, without the appearance of constraint; the arms, from the elbow upwards, must be a little advanced, and nearly close to the body, except when the right hand plays on the upper part, or the left hand on the lower part of the instrument; in which case the arms are necessarily a little extended; the shoulders must never be raised; therefore the seat of the performer must be so adjusted as not to require their elevation.

Q. What is the proper position of the hands and fingers on the key-board?

A. The hands must be a little above the keys, and kept parallel to them; the wrists should be turned outward, so as to prevent the thumb from being withdrawn from the keys; the fingers must be bent so as to bring their points on a line with the end of the thumb; each finger must be over the centre of its respective key; in pressing down a key with a finger, the others must not move; the finger, which has struck a key must be kept down until the next note is played, when it must be raised. When rests occur, the hands must be raised from the keys.

SECTION XVIII.

ON FINGERING.

Q. What is understood by fingering?

A. A proper distribution of the fingers in playing a piece of music on the piano-forte. The hand should be kept as much as possible over five keys, so that each finger may cover its respective key, and the motion of the hand be scarcely perceived.

Q. How is the fingering usually expressed?

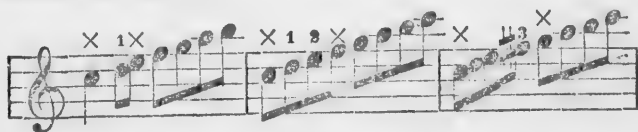
A. The thumb is marked by a cross \times , and the four fingers by the figures 1, 2, 3, 4.

Q. When a diatonic succession extends beyond five notes, how is it played?

A. By passing the thumb under the long fingers in ascending, and those over the thumb in descending.

Q. Under which finger is the thumb to be passed in ascending?

A. In ascending the thumb of the right hand may pass under the first, second, or third finger, not under the fourth.



In descending, the first, second, or third finger, may be passed over the thumb, but not the fourth finger.

Q. Is it allowed to pass one of the long fingers over another?

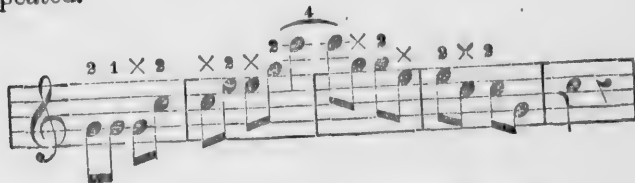
A. No; for, besides that it is very awkward, it would prevent blending the sounds into each other.

Q. Is it allowed to play two or three consecutive notes with the same finger?

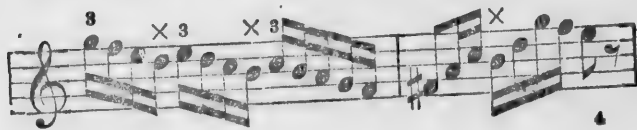
A. No; unless a rest intervenes, every note should be played with a different finger.

Q. Which is the principal means of facilitating the execution of rapid passages?

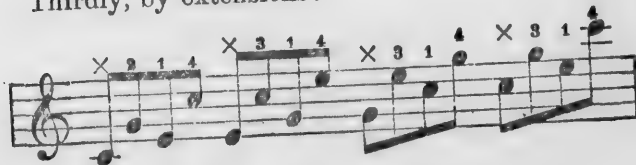
A. First, by changing fingers when a note is repeated.



Secondly, by making use of contractions:

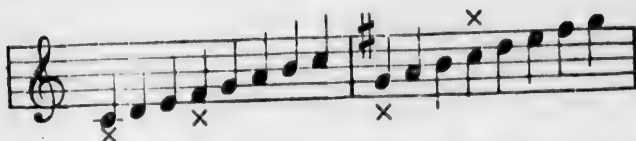


Thirdly, by extensions:



Q. What is the proper fingering of the scale?

A. In keys with sharps at the signature, viz: G, D, A, E, and B, (major and minor) the thumb of the right hand is placed on the first note of the scale, and on the fourth degree, in ascending and descending.



The key of F# is an exception to the rule; it is fingered in the following manner.

F# MAJOR.



Q. What is the fingering of the keys with flats at the signature?

A. In the major keys of F, Bb, Eb, Ab, and Db, the thumb of the right hand must be placed on C and F in ascending and descending.

Q. How are scales fingered with the left hand?

A. In keys with sharps, the thumb must be placed on the first and fifth degrees in descending and ascending, in major and minor.



The keys of B and F# form exceptions to this rule; the thumb is placed on the fourth note in ascending, or fifth note in descending.

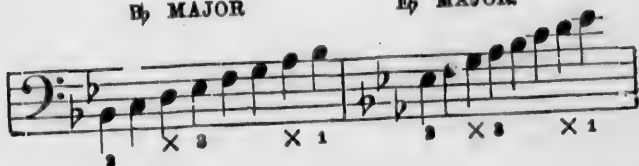
B MAJOR.

F# MAJOR.

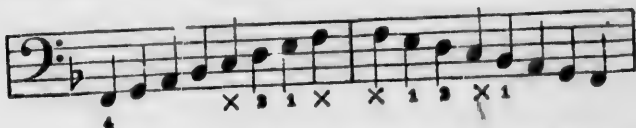


Q. How are the scales with flats fingered with the left hand?

A. In major keys with flats, as B \flat , E \flat , A \flat , and D \flat , the thumb of the left hand must be on the third and seventh degrees of the scale in ascending and descending.

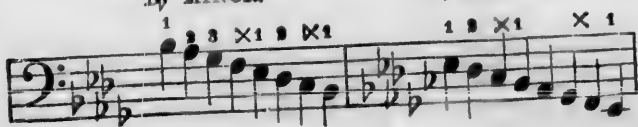
B \flat MAJORE \flat MAJOR

N.B. The scale of F major and minor is an exception to this rule; it is fingered with the thumb on the first and fifth degrees.



Q. How are the minor scales with flats fingered with the left hand?

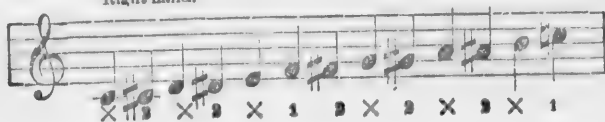
A. The minor scales of B \flat , E \flat , A \flat , and D \flat , are not fingered as the major scales of the same name; the thumb of the left hand is placed on F and C, in descending and ascending.

B \flat MINORE \flat MINOR

Q. Which is the best mode of fingering the *chromatic* scale?

1. By placing the thumb on the white keys, and the second finger on the black keys, in ascending and descending either in the treble or bass.

Right hand.



Left hand.



Daily exercises on all the scales are strongly recommended to students.

SECTION XIX.

ON TRANSPOSITION.

Q. What is the meaning of *transposition*?

A. *Transposition* may be effected in different ways; first, by reading or writing a piece of music from one key to another; secondly, by changing the clef, which changes the names of the notes; thirdly, by changing both the clef and the key at the same time.

Q. What is necessary to a student to be conversant in transposition?

A. He must be acquainted with all the clefs and keys.

Q. Is there any other clef besides the two explained at page 6.

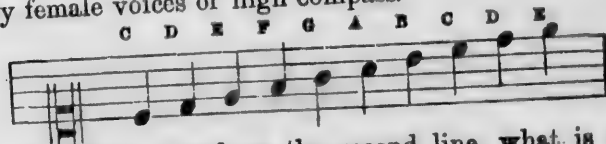
A. Yes; a third clef, called the C clef, is used in vocal music and in scores.

Q. On what line of the staff is it placed?

A. It may be placed on the first, second, third, or fourth lines of the staff; and, according to its situation, indicates a different part.

Q. When placed on the first line, what is it called?

A. The *canto* or *soprano* clef. This part is sung by female voices of high compass.



Q. When placed on the second line, what is it called?

A. The *mezzo soprano* clef, a part sung by female voices of low compass; this clef is not used in modern music.

Q. When placed on the third line, what is the C clef called?

A. The *contralto* or *counter tenor* clef. This part is sung by female voices of very low pitch, or by male voices of high compass.



This clef is also used for the *viola*, or tenor-violin.

Q. When placed on the fourth line, what is the C clef called?

A. The *tenor* clef. This part is sung by male voices.



Q. Are the names of the notes on the lines and spaces the same on every clef?

A. No; when the place of the clef is changed, the names of the notes are also changed, as may be seen by the foregoing examples.

Q. How do you transpose from the *soprano* clef to the *treble*?

A. By reading and playing every note a third lower.



A. By reading every note a degree higher, and playing the notes an octave lower.

A. By reading every note and playing the notes an octave lower.

Read.

A. By reading the notes four degrees lower, and playing them an octave higher.

A. By reading the notes four degrees lower, and playing them an octave higher.

Played an octave higher.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a sequence of six eighth notes: G4, A4, B4, C5, B4, A4. The lower staff is in bass clef and contains a sequence of six eighth notes: F3, E3, D3, C3, B2, A2. The notes are connected by a single horizontal line, indicating they are part of the same melodic line.

Read.

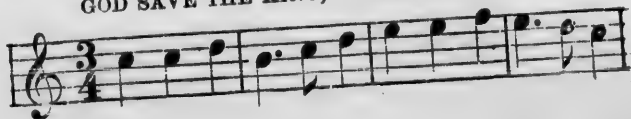
A. By adding, after the clef, the sharps or flats which belong to the new key, and reading the notes according to the new tonic.

d. By adding, after the clef, the sharps of the new key, and reading the notes according to the new tonic.

Q. How do you transpose from the key of C to that of D, a note higher?

A. Having placed after the clef two sharps, viz., F and C, which are necessary for the key of D, I read or play every note a degree higher.

GOD SAVE THE KING, IN THE KEY OF C.

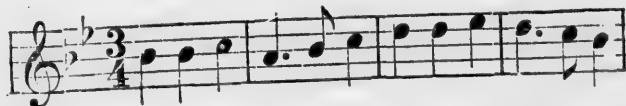


TRANPOSED IN D MAJOR.



Q. How do you transpose from the key of C to that of B \flat , a note lower.

A. Having placed after the clef two flats, B \flat and E \flat , which form the signature of the key of B \flat , I read every note a degree lower.

TRANSPPOSITION IN B \flat MAJOR.

N. B. The accidental sharps or flats, should any occur in the piece, are subject to the same changes as the sharps at the signature.

The student who, by constant application, has made himself master of the various points explained in this catechism, should not rest satisfied with this first step; but must, by unremitted attention, endeavour to advance still further in the science. Music requires much study and practice before a great proficiency can be attained; and

"Those who think they have done much, see but little to do"—
DR. JOHNSON.

A DICTIONARY OF MUSICAL TERMS.

A—ITALIAN preposition, signifying to, by, at, in, with, etc.

Ad—At, to, etc.

Accelerando—Moving faster and faster.

Accent—Stress of voice on a particular tone. Accent is of two kinds: grammatical and descriptive, or the accent of feeling.

Accidentals—Flats, Sharps, or Naturals which occur during the progress of a piece, and not in the Signature.

Accompaniment—A separate instrumental part added to a melody, to support the voice, to complete the harmony, or to embellish the piece.

Adagio—Slow. Also, a slow movement in music.

Adagio Assai—Very slow.

ad libitum—At pleasure; or as one pleases.

Affettuoso—With feeling, tender.

Agilita—Quickness.

Agitate—With agitation; with passion and fire.

Al, Allo, Alla—Mean to, in, at, etc.

Alla—In the manner of.

Alla Breve— $\frac{2}{4}$ time.

Allegretto—A little quick; or not quite so fast as Allegro.

Allegro—Joyfully, quick.

allegro Assai—Very quick.

Allegro con Fuoco—Quick and animated.

Allegro Furioso—Rapid and vehement.

Allegro Vivace—Quick and lively.

Al Segno—Go back to the sign *S*.

Alta, or Sva—To be played an octave higher than written.

Alto—The part for the lowest female voice.

Amoroso—Tender, or tenderly, delicately.

Andante—Goes more, and rather slow.

Andantino—A little slower than *Andante*.

Anima—Soul, or spirit. **Con Anima**. With spirit, bold.

Animato—Animated.

A piacere—The same as *ad libitum*, i.e., at pleasure.

A poco piu lento—Somewhat slower.

A poco piu mosso—Somewhat quicker, and with some emotion.

Appoggiatura—A small note placed for ornament before another, which constitutes no essential part of the harmony.

Aria, Air, etc. A melody.

Armonioso—Harmoniously.

Arpeggio—The notes of a chord taken in succession, instead of being struck together.

Assai—Very. A word used with others as *allegro assai*, very quick.

Attacca—Proceed at once to the following movement.

A Tempo—In time, or in strict time.

B—The seventh note of the natural diatonic scale. The Germans give the name B to B_b and B_{\sharp} they call H.

Ballad—A simple and natural song, generally containing a brief story.

Bar—A short line across the staff, to divide music into measures.

Barcarolles—Songs sung by Venetian gondoliers.

Baritone—A man's voice, between bass and tenor.

Bass—The lowest part in harmony.

Basso—The bass, or a bass singer.

Ben Marcato—Well marked; distinct.

Bewegt—Moving, or some as *con moto*.

Bis—Twice; or, repeat.

Brillante—Sparkling; brilliant.

Brio—Life, animation. *Con brio*—With life.

C Clef—Designates middle C.

Cadence—The close of a strain, consisting of two or three chords.

Cadenza—An extended ornament or variation of a cadence, introduced by skilful performers.

Calando—Decreasing; slower and softer. This word means nearly the same as *Decrescendo*, *Dilando*, *Diminuendo*, *Marcando*, *Morando*, *Perdendosi*, etc.

Canon—A rule. A perpetual fugue, or a melody, the different parts of which are sung at the same time by different voices.

Cantabile—A graceful singing style.

Cantata—A vocal composition, com-

prising recitative and melody or air. It should be elegant and impassioned.

Capo—Head, or beginning; hence, *Da Capo*, or *D. C.*, means from the beginning; or, return to the beginning.

Capriccio—Caprice; fancy.

Carol—A Christmas ballad.

Catch—A vocal piece, so arranged as to produce a play upon the words. The singers catch up each other's sentences; hence the name.

Cavatina—A small song, like the *aria*.

Chant—A simple melody, consisting of little more than cadences, harmonized, to which are sung portions of the Bible.

Choir—A band of singers; also, the part of the church appropriated to the singers. This should not be called an *Orchestra*.

Choral—A slow psalm-tune, of dignified and uniform character.

Chord—Two or more tones arranged according to the rules of harmony, as 1, 3, 5.

Chorus—A company of singers, or the music performed by such singers.

Chromatic—An accidental Flat or Sharp. Also, proceeding by half-steps.

Clef—A Key. A character used to point out the situation of the letters on a staff.

Coda—An addition to a piece, to bring to a full and satisfactory close.

Col, Colla, Con, etc., are different forms of the Italian preposition, *Con*. They mean *with*: as *con fuoco*, with fire; *col basso*, with the bass.

Commodo—"As convenient;" as "*allegro comodo*," quick as convenient.

Con Affecto—With kind feeling.

Concert—A musical performance.
Concerto—A composition in which one instrument takes the lead, accompanied by others.
Concord—Two or more tones, forming an agreeable combination.
Con Delicatezza—With delicacy, or softness.
Con Disperazione—With desperation.
Con Dolore—With sadness; pathetic.
Conductor—A musical leader or director.
Con Eleganza—With elegance.
Con Energico—With energy.
Con Espressione—With expression.
Con Fuoco—With fire or ardor.
Con Furia—Furiously.
Con Grazia—With grace, or elegantly.
Con Impetio—With strength and energy.
Con Justo—Exactly.
Con Lentezza—With slowness; slowly.
Con Moto—With motion. It denotes increase of motion; as *Andante con moto*, a little faster than *Andante*.
Con Precisione—With precision.
Consecutive—Following in succession. Consecutive octaves, as C, D, —c, d, or consecutive fifths, as C, D, G, A.
Conservatoria—A music-school.
Con Spirito—With spirit.
Contra—Against. Sometimes, *low* or *under*.
Contralto—The lowest female voice.
Contrary Motion—Parts moving in opposite directions.
Counterpoint—Harmony.
Crescendo—Increasing in strength.
Crotchet—A name formerly given to the Quarter-note.
Da, Dal—Variations of *Da*, meaning *from*, *of*, etc.

Da Capo, or **D. C.**—From the head, or beginning.
Decrescendo—Diminish gradually.
Degree—A name for two proximate tones of the scale, or places on the staff.
Delicatamento—With delicacy.
Delicato—Delicately.
Demisemiquaver—Thirty-second note.
Diatonic—Through the tones.
Diminuendo—Diminish gradually.
Di Molto—Much, or very.
Direct Motion—Parts moving in the same direction.
Dirge—A solemn composition for a funeral.
Discord—Two or more musical tones that do not harmonize, as 1 and 2.
Dissonant—Disagreeable to hear.
Divoto—Devoutly.
Dolce—Soft and sweet.
Dolce con Gusto—With taste, or delicately.
Dolcezza—The same as *Dolce*.
Dolente—With an expression of pain.
Doloroso—Painfully, sorrowfully.
Dominant—Governing. The fifth of the scale.
Double A—Is A, the third added line below the base staff.
Double C—The lowest C on the piano-forte.
Dritta—Right. *Mano Dritta*, Right hand.
D. S.—An abbreviation of *Dal Segno*.
Duet, Duetto, Duo—A composition for two voices or instruments.
E—Italian conjunction, meaning *and*.
Elegante.
Eleganza, Con. } With elegance; gracefully.
Elegy—A vocal piece of a mournful character, or a funeral song.
Energico—With energy; with vigor.

Expressivo. } With expres-
Espressione, Con. } sion.

Etude—An exercise designed for acquiring skill on the piano-forte or other instruments; a study.

Falsetto—A little false, also, a term applied to that high register of a man's voice which resembles a woman's.

Fantasia—A composition in which the composer gives free play to his imagination, less restricted by the rules of art

Finale—The last.

Fine—The end. Used after D. C., to show where the piece closes.

Forte—Loud.

Fortissimo—Very loud.

Forte Piano. F. P.—Struck loud, continued soft.

Forza—Force.

Forzando, Fz.—Sudden loudness; indicated by $<$.

Fugue—A composition in which the parts follow each other,—each repeating in order what the other has performed. Fugues are Simple, Double, and Counter. A Simple fugue has one simple subject or theme; the Double has two subjects; and the Counter fugue is that in which the subjects move in a direction contrary to each other. Some fugues are perpetual, as the Round.

Fuoco—Fire, or passion.

Fuocoso—Full of fire; vehemently.

Furioso—With great spirit.

Gamut—The scale.

Glee—A lively song in three or more parts.

Glissando—Gilding.

Grandioso—Magnificently.

Gracioso—Gracefully; with elegance.

Gregorian Chant—A style of chant used by Pope Gregory in the sixth century.

Gusto—Taste. *Con Gusto.* With taste.

Gustoso—With taste.

H—The German name for B natural. Their B is B flat.

Harmony—A succession of chords.

Hold—A short curved line drawn over a note to indicate its prolongation, thus \frown .

In alt—Above the treble staff.

Interlude—An intermediate musical performance; as the performance between the stanzas of a hymn.

Interval—The distance from any one tone or note to any other.

Intonation—Giving the right pitch to musical tones.

Inverted Turn—An ornament consisting of three notes, as B, C, D, C.

Key—The fundamental tone of the scale in which the piece is written. Keys may be Major or Minor.

Key-Board—The keys of a piano-forte or organ.

Key-Note—*One*, or the first note of the Scale.

Larghetto—A little slow.

Largo—The slowest grade of time.

Largo di Molto—Very slow.

Legato—Smooth and connected.

Leger-Lines—Added lines for notes above and below the staff.

Leggeranza,

Leggermente, } Light, nimble,

Leggiero, &c. } very light.

Lentando—Abating; slower and slower.

Lento—Slowly; gently.

Loco—In place; as written.

M—An abbreviation of Mezzo.

Ma—But. *Andante, ma non troppo.* Slow, but not too slow.

Maestoso—Majestically.

Major—Great, or greater.

Marcato—Marked; prominent.

Martellato—Marking the tones distinctly, as with a sudden stroke.

Measure—The space between two bars.

Melodics—Department of melody.

Melodioso—Melodiously.

Meno—Less. *Meno Allegro*. Less quick.

Metronome—An instrument for measuring exact time in music.

Mezzo—Middling; half-way.

Minim—A half-note.

Minor—Small. A term applied to imperfect concords.

Mode—A particular arrangement of the intervals of a Scale. The mode or key, depends upon the disposition of the steps and half-steps in the Scale. There are two modes, the major and the minor, and the distinctive characteristic of each is in the *third*; in one it is major, and in the other it is minor; hence their names.

Moderato—Moderately.

Modulation—Change from one key to another during the course of a movement.

Molto—Very much. *Molto vivace*. Very lively.

Molto Sostenuto—Fully or very much sustained.

Morendo—Gradually decreasing.

Mosso—Moved; Animated.

Moto—Motion. *Con piu moto*. Faster.

Movement—Is the slowness or rapidity of performance; also a term applied to the separate divisions of a composition, as an *Adagio*. There are five principal degrees of movement, viz: *Largo*, *Adagio*, *Andante*, *Allegro*, and *Presto*.

Natural—(♮) A cancelling sign.

Natural Key—The Key of C major, and its relative, A minor.

Non—Not. *Non troppo*. Not too much.

Notation—The art of expressing tones by visible signs, as notes, rests, bars, etc.

Note—A character to represent sound.

Obligato—Indispensable, or on purpose for the instrument named; necessary to an effect.

Octave—A series of eight tones, as from C to C.

Opera—A dramatic musical composition.

Oratorio—A sacred musical drama.

Orchestra—A band of instrumental performers. Also the place occupied by such performers.

Ottava Alta—An octave above.

Pastorale—A graceful movement in sextuple time.

Pause—A hold.

Ped—Pedal.

Pedal—A set of keys worked by the feet.

Perdendo, } Dying away.

Perdendosi, }

Phrase—A short musical passage without a satisfactory close.

Piano—Soft, or softly.

Piu—More. It is used with other words.

Piu Mosso—More motion; faster.

Piu Tosto—More quick, or quicker.

Poco—Small, little or somewhat.

Poco Adagio—A little slow.

Poco Animato—A little more animated.

Portamento—In singing, a graceful glide, or carriage of the voice from one tone to another.

Prelude—A short introductory musical performance.

Presto—Quick. *Prestissimo*. The quickest.

Primo—The first.

Primo Tempo—The first, or original time.

Quartet—A composition in four parts.

Quaver—Eighth note.

Quintet—A piece for five voices or instruments.

Rallentando—Retarding.

Recitative—Musical declamation.

Religioso—Religiously, devotionally.

Rests—Marks of silence.

Rhythm denotes all that pertains to time.

Rigore—Strictness; exactness.

Rinforzando—Strengthening; stronger and stronger.

Risolute—Resolutely; bold and determined.

Ritardando—Slackening the time

Scale—A succession of eight tones.

Scherzando—Jesting; playful.

Scherzo—Play, sport; playfully, sportive.

Semibreve—A whole note.

Semitone—A half-step.

Semplice—Chaste; simple.

Sentimento, Con—With feeling. To be played in the time of six.

Sequence—A succession of like chords.

Serio, Serioso—Seriously.

Sextole—A group of six notes.

Sforzando—with emphasis on one particular note.

Shake—The rapid alternation of two notes.

Sharp—Sign of elevation See CHARACTER.

Signature—Flats and sharps at the beginning to mark the key.

Slur—A curved line drawn over or under several notes.

Smorendo, } Fading away
Smorzando, }

Soave—Sweetly; agreeably.

Solmization—Singing by syllables

Solo—Alone.

Soprano—Treble, or First Treble, or the highest female voice.

Sostenuto—Sustained and smooth.

Sotto Voce—With a suppressed voice.

Spiritoso—With spirit.

Staccato—Short and distinct; detached.

Staff—The five lines and four spaces on which music is written.

Subito—Quick; sudden.

Swell—A regular increase and decrease of a tone.

Syncopation is the beginning a tone on a weak and continuing it on to a strong part of a measure.

Tacet—Silent; or be silent.

Tempo—Time.

Tempo di Marcia—In time of a march.

Tempo Gusto—In exact time.

Tempo Primo—The first, or original time.

Tenero—Tender; delicate.

Tenor, } Highest man's voice or
Tenore, } the part for that voice.

Tonic—One of the Scale, or Key-Note.

Treble—Soprano. The highest vocal part.

Treble Clef—The G Clef.

Tremando—Trembling.

Trill—A shake, which see.

Trio—Three performers; or a composition for three performers.

Troppo—Not too much.

Tutti—All; a full chorus.

Un, Una, Uno—One, a, etc., as *un poco*, a little.

Unison—The same sound.

Vece—Quick; rapidly.

Vigorouso—Vigorously; bold; energetic.

Vivace—Quick; lively; cheerful.

Voce—The voice.

Volti Subito—Turn over quickly.

*Original
Handwritten
Notes*

Original
Handwritten
Notes

Treble,

ooth.
ressed

; de-

spaces

d de-

ning a
it or

of a

.
origi-

ice or
voice.
Key-

st vo-

com-

as un

; en-

ful.

ckly.